

# BLIND BOY FULLER

Complete Recorded Works  
In Chronological Order

## VOL. 4

15 December 1937 to  
29 October 1938



**document**

RECORDS

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BLIND BOY FULLER — VOL. 4 (1937 — 1938)

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4. Too Many Women Blues
5. Oozin' You Off My Mind
6. Shake That Shimmy
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8. I'm Going To Move (To The Edge Of Town)
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Perhaps the most noticeable change in Blind Boy Fuller's sessions of December 1937 was the addition of Sonny Terry on harmonica. Terry's pyrotechnic and often percussive country-styled harp and his exuberant falsetto "whoops" have long since become one of the most identifiable sounds in the blues. In 1937, however, his first session was with Fuller, and he was to be present on all of Fuller's recording dates from that time on. Terry was born Saunders Terrell on October 24, 1911 in Greensboro, North Carolina. His father played the harmonica, and Sonny learned some from him as well as from several local harpists. Blinded in one eye at eleven and partially blinded in the other at sixteen, he had little choice but to pursue the career of a street musician. Terry's brother lived in Wadesboro, where Fuller still had relatives, and it was there that they met while playing on opposite sides of the street. Fuller invited him to come to Durham, stating that they might possibly record together. After Terry arrived in Durham he continued performing on the street with Fuller and was introduced to J. B. Long, who agreed with Fuller that Sonny would be an asset on the recordings.

Some time in 1938, John Hammond was putting together his "Spirituals To Swing" concert that would, in Hammond's words: "bring together for the first time, before a musically sophisticated audience, Negro music from its raw beginnings to the latest jazz". Hammond was interested in using Fuller for the concert and got in touch with J. B. Long to arrange a meeting. Unfortunately for Fuller, he was in jail when Hammond and Goddard Lieberston arrived. Instead of Fuller, they saw Sonny Terry, and immediately decided he was perfect for the concert. Blind Boy Fuller, in an ironic parallel with Robert Johnson, missed a golden opportunity to achieve another level of popularity with the "Spirituals To Swing" concert. With Fuller in jail and Johnson reported dead, the country-blues guitar slot

was filled by Big Bill Broonzy who, although he was probably the busiest blues session guitarist in Chicago in addition to his own highly successful recording career, was portrayed by Hammond as a performer who "was prevailed upon to leave his Arkansas farm and mule and make his very first trek to the big city to appear before a predominantly white audience". Hammond also utilized Mitchell's Christian Singers, the black quartet Long had discovered in 1934, in the concert. It is only conjecture what effect the concert might have had on Fuller's career, but Broonzy and Terry eventually crossed over into the more visible and lucrative field of folk-music.

Sonny Terry's first recordings with Fuller took place at the December 15, 1937 session on the three titles that began the date (see Vol. 3). He also appeared on the last track of Fuller's session: "I'm Going To Move (To The Edge of Town)", which was cut the following day. In between, Fuller cut "Hungry Calf Blues" (combining elements of Kokomo Arnold's "Milk Cow Blues" and Robert Johnson's "Milkcow's Calf Blues"), and three guitar rags with Dipper Boy Council ("Oozin' You Off My Mind", "Shake That Shimmy", and "Heart Ease Blues").

At the April 1938 session Terry repeated the pattern by accompanying Fuller on his first three titles, including the popular "Pistol Slapper Blues". Fuller also recorded another of his lively dance pieces: "Piccolo Rag" (piccolo was a then-current slang term for a jukebox). In late October Long scheduled the first of two sessions away from the usual location in New York. The explanation he gave for this was that there were problems with the musician's union in New York where union dues had to be paid if a group of three recorded. That being the case, Columbia, South Carolina was the chosen location, where Fuller, Terry, and Red rerecorded some of their classic themes.

**Ken Romanowski**



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1.	Shaggy Like A Bear	22158-1-Vo 03490	(A)	2:35
2.	Ten O'Clock Peeper	22159- -Vo 04054	(A)	2:34
3.	Hungry Calf Blues	22160-1-Vo 03499	(A)	2:42
4.	Too Many Women Blues	22161-2-Vo 04782	(A)	2:37
5.	Oozin' You Off My Mind	22162-2-Vo 04315	(A)	2:42
6.	Shake That Shimmy	022163-2-Vo 04343	(A)	2:44
7.	Heart Ease Blues	022164-1-Vo 04732	(A)	2:26
8.	I'm Going To Move (To The Edge Of Town)	22179-1-Vo 03457	(B)	2:38
9.	Pistol Slapper Blues	22674-1-Co 30083	(C)	2:40
10.	Mean And No Good Woman	22675-1-Co 30083	(C)	2:30
11.	Georgia Ham Mama	22676-1-Vo 04315	(C)	2:45
12.	Piccolo Rag	22677-1-OK 06437	(C)	2:47
13.	Funny Feeling Blues	22678-1-Vo 04237	(C)	2:48
14.	Painful Hearted Man	22679- -Vo 04175	(C)	2:47
15.	You've Got To Move It Out	22680- -Vo 04175	(C)	2:49
16.	Mama Let Me Lay It On You No. 2	22681-1-Vo 04237	(C)	2:57
17.	Meat Shakin' Woman	22690-2-Cq 9076	(D)	2:42
18.	I'm A Good Stem Winder	22691-1-Cq 9076	(D)	2:39
19.	What's That Smells Like Fish	SC-19-1-Co 37784	(E)	2:43
20.	She's A Truckin' Little Baby	SC-20-1-Co 37155	(E)	2:27
21.	Jivin' Woman Blues	SC-21-1-Vo 04732	(E)	2:31
22.	You're Laughing Now	SC-22-1-Vo 04557	(E)	2:40

### PERSONNEL:

- A: Blind Boy Fuller, vcl/gtr; Dipper Boy Council, gtr added on 2, 5, 6, 7. \_\_\_\_\_ New York City, 15 Dec. 1937  
 B: Blind Boy Fuller, vcl/gtr; Sonny Terry, hca. \_\_\_\_\_ New York City, 16 Dec. 1937  
 C: Blind Boy Fuller, vcl/gtr; Sonny Terry, hca on 9, 10, 11; Charlie Austin, hca on 16. \_\_\_\_\_ New York City, 5 April 1938  
 D: Blind Boy Fuller, vcl/gtr. \_\_\_\_\_ New York City, 6 April 1938  
 E: Blind Boy Fuller, vcl/gtr.; Sonny Terry, hca on 22; Bull City Red, wbd (except on 22). \_\_\_\_\_ Columbia, S.C., 29 Oct. 1938

NOTE: This is the fourth of 6 volumes.

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COMPACT  
**disc**  
DIGITAL AUDIO

AUSTRO  
MECHANA

A A D



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